Ohio University
School of Dance, Film, and Theater

FILM DIVISION

Student Handbook
(September 2013)
Version for Class entering September 2013
### The Ohio University Film Division Student Handbook

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INTRODUCTION

Welcome to the community of filmmakers and scholars in the Film Division of the Ohio University School of Dance, Film, and Theater. We are pleased that you have selected Ohio University for your graduate or undergraduate training and hope that your experience here will be professionally and personally rewarding. The faculty and staff are committed to providing you with a comprehensive education in filmmaking and film studies, and maximizing your growth as an artist and scholar.

Please familiarize yourself with the contents of this handbook. You are strongly encouraged to work closely with your assigned advisor and other faculty members throughout your program of study. Responsibility for completing requirements in a timely manner rests with each student. The Director, your assigned advisor, and our faculty are available for consultation and assistance. You are also advised to read the Graduate Catalogue. However, information in this handbook supersedes the Graduate Catalogue, which is published every two years. You should also familiarize yourself with the Ohio University Student Handbook.

Once again, welcome to the Film Division.
MISSION STATEMENT

The Ohio University Film Division is dedicated to providing an educational environment of creativity, diversity and excellence in which talented, motivated and disciplined students can examine and develop the art and craft of the motion picture as an art form, educational tool and a dynamic cultural force in the 21st Century.

The Film Division offers two graduate degree programs and an Honors Tutorial program. The Master of Fine Arts (M.F.A.) program is a professional three-year program of study for talented individuals seeking advanced training in directing, screenwriting, producing, cinematography, editing and motion picture sound with a solid background in film history, theory, and criticism. The MFA is a terminal degree and is designed for students who wish to work as independent film artists, enter the film industry, or teach at the college or university level.

The Master of Arts (M.A.) in Film Studies is a two-year program in film history, analysis, and theory designed to prepare students for further study at the doctoral level or for careers in which a film studies background may be relevant, including film criticism; arts-related writing fields; administration of arts, museum, or academic programs; administrative positions in film or media production; and library, archive, or film preservation work. Coursework includes a two-semester sequence in film history and a range of electives on film theory and criticism, film genres, and, in particular, international cinemas.

The Honors Tutorial College (HTC) program combines a broad background in the liberal arts with professional study in film. This is a four-year program of study for exceptional students, culminating in a Bachelor of Fine Arts degree. Students typically pursue higher degrees in film-related areas or enter a rich variety of careers in the film industry.

These Degree programs are augmented by the appointment of an Ohio Eminent Scholar to the Film Division faculty, the annual Athens International Film and Video Festival, a broad range of visiting artists and scholars, and the rich cultural and intellectual life of Ohio University.
THE M.A. in FILM STUDIES PROGRAM

The M.A. in Film Studies prepares students for further study at the doctoral level and/or careers in film criticism, art administration, or archive and preservation work. Completion of the M.A. in Film Studies requires fifty hours of coursework, a successful first-year review and either an approved and defended written thesis or passing of a comprehensive exam. The Film Division encourages M.A. candidates to become actively involved in their field by making public, scholarly presentations and contributing to professional publications.

M.A. COURSE DISTRIBUTION REQUIREMENTS

• A minimum of 26 credit hours in core courses and a minimum of 15 credit hours in elective courses must be taken.
• The combined minimum credit hours for core courses, elective courses, and thesis hours are 50 hours.
• The Director of the M.A. program must approve each student’s planned course registration each term. It is the responsibility of the student to schedule a semestral meeting with the Director of the M.A. program to finalize a plan for course registration.
• Students are required to take a minimum of five Film Topics electives.
• When taken in Spring Semester, Film Festival Practicum and Media Arts Management can be counted as one of the five required Special Topics electives. This assumes the student will be fully engaged in the Athens International Film and Video Festival pre-screening process.
• A student who is teaching a stand-alone class is eligible to register for Teaching Practicum. This does not count as one of the five required Special Topics electives.
• A maximum of three courses is allowed from outside the Film Division.

REQUIRED CORE COURSES

Film Studies I
Film Theory I
Film Theory II
Film History I
Film History II
Film Thesis Seminar (two semesters) – thesis track students
Film Thesis Seminar (one semester)/Individual Readings (one semester) – exam track students

ELECTIVE COURSES (examples)

Film Aesthetics
Experimental Film
Issues in Documentary
Film Topics Seminars
Film Festival Practicum
Media Arts Management
M.A. 1ST YEAR REVIEW

Near the end of the Spring Semester, a Faculty Committee evaluates all first-year M.A candidates. The Committee assesses the candidate’s goals for future study as well as what they have accomplished in the program. The Committee’s evaluation functions as the most important feedback a student receives during their first year, giving the candidate an objective sense of their progress and determining their course work for the following year. In certain circumstances a candidate could be advised not to continue with the program.

1ST YEAR REVIEW PROCEDURE

1. A schedule for submission of review materials to the Committee will be posted during the Spring Semester. Students will be required to submit:
   • A sample of revised scholarly written work. The written work should be a minimum of 5000 words long and formatted according to MLA standards.
   • A statement (approximately 500 words) describing the progress made in the first year of study, as well as indicating likely areas of research for the second year.
2. Candidates will meet with the Committee and give an oral presentation on the materials submitted. At that meeting, the Committee will present the candidate with an evaluation of their progress and plans.

M.A. THESIS

The M.A. thesis is an original scholarly monograph of at least 50 pages in length. The thesis must be written under the direction of a member of the film studies faculty. In order to insure that the thesis is of current interest to the discipline of film studies, a Thesis Committee selected by the M.A. candidate as well as the Director of the M.A. Program must approve it. Thesis Committees must include the Thesis Advisor, a second faculty member from the Film Division, and a third faculty member from a discipline outside the Film Division.

The variable-credit Written Thesis course hours (usually a minimum of ten) are generally concentrated in the second year of the candidate’s program of study. The Film Division recommends that candidates planning to apply to doctoral programs after receiving their degrees should complete the thesis in Spring Semester of their second year or by the following summer.

THESIS PROCEDURE

1. The candidate chooses a Thesis Advisor to chair the Thesis Committee. The Thesis Advisor must indicate in writing his or her willingness to serve in this capacity. In consultation with the Thesis Advisor, the candidate chooses a prospective Thesis Committee and contacts prospective members to confirm their willingness to serve.

2. In consultation with the Thesis Advisor, the candidate develops a formal Thesis Prospectus, and submits it to the members of the Thesis Committee. The Thesis Committee has the option to approve, to reject, or to request modifications to the Thesis Prospectus. Once the Thesis Prospectus meets the Thesis Committee’s approval, each Committee member, as well as the Director of the School sign a Thesis Prospectus approval form. The form is then placed on file with the School, accompanied by a copy of the Thesis Prospectus. The candidate must complete the proposed thesis in compliance with the Thesis Prospectus as approved by the Thesis Committee and Director.
3. The Thesis Advisor determines when the thesis is ready to be presented to the remainder of the Thesis Committee for defense.

4. The formal oral defense of the thesis before the Thesis Committee must be scheduled no later than the eighth week of the final semester of study. It is the candidate’s responsibility to provide each member of the Thesis Committee with a paper copy of the thesis at least a week in advance of the defense. At the defense, the candidate will be asked to provide an opening statement describing the thesis project, and will be required to respond to questions and comments from members of the Thesis Committee. The Thesis Committee will then meet to determine the outcome of the defense, and will immediately inform the candidate whether the thesis is approved as submitted, conditionally approved, or not approved.

5. The candidate completes any requested revisions under supervision of the Thesis Advisor. Once these revisions are approved by the Thesis Committee, the final version of the thesis is submitted electronically to the Director of the School and the Office of the College of Fine Arts (COFA Dean's office, Jennings House) in accordance with their graduation deadlines.

6. The thesis must be properly formatted in accordance with current MLA Handbook. Candidates can access a .pdf document with the Graduate College guidelines for thesis format, as well as College deadlines in the submission process, at the Graduate College’s Thesis and Dissertation Services website: http://www.ohio.edu/graduate/etd/

7. Students are required to submit their thesis electronically. Students are encouraged to take advantage of the Electronic Thesis and Dissertation (ETD) process. Theses submitted electronically are processed through the Graduate College and are made available to the public through OhioLink. For further information and training seminars, go to http://www.ohio.edu/graduate/etd/ or contact the Graduate College’s Thesis and Dissertation Services office.

**COMPREHENSIVE EXAM**

Students not planning to go on to a doctoral program immediately after completion of the MA may meet formal degree requirements with course work and a written examination on two areas, which the student selects from one list focusing on film theory and another list focusing on film history. The examination will be administered as a take-home. Students will have from Monday morning at 9am to Friday afternoon at 3pm to complete the examination and are permitted to consult research materials. Students taking the exam must compile a bibliography of ten books or twenty articles as well as a fifteen-movie filmography for each area before their final semester of classwork. In addition, in their final semester, they must register for five hours of Independent Study with their advisor during which they will prepare for the examination. Exams are offered in the last semester of the student’s coursework. A faculty committee (minimum of two members) will be established to be readers and determine exam results.

For the MA exam, students choose one area from each list:

**Film Theory**

- Film Theory, origins to 1965
- Film Theory, 1965 to 1990
- Film Theory, 1990 to the present
• Feminist Film Theory
• Race and Ethnicity
• Film Theory and Postcolonial Studies
• Film, Technology, and New Media
• Genre Theory
• Marxist Film Theory
• Narrative Theory
• Psychoanalytic Film Theory
• Queer Film Theory

Film History
• U.S. Cinema, origins to 1960
• U.S. Cinema, 1960 to present
• European Cinema, origins to 1960
• European Cinema, 1960 to present
• Animation
• Documentary Cinema
• Asian Cinemas
• Latin American Cinemas
• African Cinema
THE M.F.A. in FILM PROGRAM

Note: Much of this information pertains to B.F.A. students in the HTC in Film program.

The three-year MFA sequence moves from foundation building in the 1st year, to growing levels of specialization in the 2nd year, and culminating in the thesis work of the 3rd year. In the 3rd year, students may opt to direct his/her own thesis film or commit to a non-directing track. The track options are Cinematography, Post-Production, Screenwriting, Feature Narrative and Feature Documentary, each requiring specific course work and portfolios.

The 1st year of study is viewed as core curriculum and is required of all MFA students. Essentially, our faculty has created a unified yearlong course of study to serve as the foundation for the developing filmmaker. A logical progression of interlocking courses in production, screenwriting, sound, directing, editing and film studies has been designed. Our faculty understands how they (and their courses) fit in the big picture of developing students who are becoming comfortable with the technical, practical and creative aspects of filmmaking. On a practical level, where possible, assignments in one class pertain to work in another.

The incoming MFA student is asked to create a 1st Year Portfolio of creative work. The 1st Year Portfolio consists of two narrative films, one digital video documentary, and directing and editing exercises. Also, each student pays a $300 lab fee per semester to cover the primary production costs of all projects. Since the creation of this curriculum, students have been able to finish their 1st Year Portfolio on time and with tremendous personal savings compared to making a single longer film in their first year. Generally, we find that work created in the first year shows continuous growth and indicates that a solid foundation has been laid for future projects. This curriculum allows risks to be taken, but within a model that sets students up for continuing development.

From the structured design of the 1st year, the program moves in the 2nd and 3rd years to a period of greater freedom of choice, personal responsibility and creative achievement. Specialization classes in the various film crafts (cinematography, directing, screenwriting, sound design, advanced editing) are offered.

2nd year MFA students have four options regarding the track that they can take. Each track option has distinctly different course requirements and 2nd Year Portfolio requirements. Each student's choice of the option best for him/her should be made in careful consultation with the student's advisor and should take place no later than the beginning of the 2nd year.

Where the 1st Year Portfolio was created under defined guidelines as part of a core curriculum, the 2nd Year Portfolio and the thesis film assumes that the student now has the training and the craft to move in artistic directions of his/her own choosing. A system where students in the 2nd and 3rd year discuss and consult on their creative work with the faculty is firmly in place.

This program requires 90 hours of graduate study. You are required to maintain a 3.0 grade point average in all coursework.

M.F.A./B.F.A. CHECKLIST

Each incoming MFA student and 2nd Year BFA student will receive a checklist that reflects his/her “contract” specific to the year that he/she enters the program. Each student should work with his/her advisor to insure that all requirements are being met for the successful completion of the program.
SPRING SEMESTER ASSESSMENTS OF MFA/BFA STUDENTS

The faculty meets in prior to Spring Break to review the progress of all first and second year MFA and second and third year BFA students. The purpose of this assessment is to determine whether or not each student is currently making satisfactory academic progress during the current academic year.

If the faculty is concerned that a student is not making adequate progress that will lead to that individual satisfactorily completing their end-of-the year MFA/BFA review, or if there are incompletes for required courses remaining from previous semesters, the student will be notified in writing by the Film Division director regarding issues, problems, or concerns that must be addressed by that student before the end of that current academic year.

END-OF-YEAR MFA/BFA REVIEWS

The faculty will evaluate all 1st Year and 2nd Year students in the MFA/BFA program at the end of the Spring Semester.

PURPOSE

1. To provide an opportunity for the student to present evidence of their accomplishments in the program and to present self-defined objectives for continuing study in the school.

2. To provide the opportunity for the faculty review committee to evaluate the quality of the student’s creative portfolio and his/her potential for successful completion of the program. The quality of the creative portfolio will be a significant factor in determining financial aid support.

Note: End-of-Year Reviews do not replace the expected one-on-one interaction between a student and faculty members. It is expected that the student maintain an ongoing dialogue with the faculty as his/her work progresses. Seeking faculty feedback on creative work is the responsibility of the student.

PROCEDURE

1. The Review Committee is comprised of members of the Film Division faculty. A schedule for submission of review materials will be posted during the Spring Semester. The faculty will meet as a group and evaluate the materials, and then engage in a scheduled individual discussion session with each student.

2. The student is required to submit the following:
   - 1st or 2nd Year Portfolio of creative work
   - A list of extracurricular activities including crew service on other productions.
   - A list of books read and films seen during the academic year.
   - Self study of overall progress and plans for continued study (two pages in length)

3. Failure to present these materials by deadlines may result in:
   - Placing the student on probationary status
   - Loss of financial aid support
   - Dismissal from the Film Division.
4. A formal Evaluation Form will be filled out and signed by the faculty. A copy will be given to the student and a copy will be placed on file.

5. Possible results of the End-of-Year Review are as follows:
   ___EXCELLENT
   ___VERY GOOD
   ___GOOD
   ___SATISFACTORY
   ___FAIL

   In addition, you may also receive:
   ___CONDITIONAL

6. A student receiving a CONDITIONAL will receive a detailed set of requirements and a schedule for re-submitting his/her work for review in the Fall Semester.

7. A student FAILING the review may attempt a second review at a determined date in the following semester. A student FAILING the first review will not be eligible for financial aid. A student FAILING the review twice will be dismissed from the program.

**MFA/BFA CORE CURRICULUM**

**1ST YEAR MFA/2ND YEAR BFA**
FILM 5110: Filmmaking I
FILM 5120: Filmmaking II
FILM 5150: Film Studies I
FILM 5250: Sound Techniques
FILM 5420: Screenwriting I
FILM 5450: Screenwriting II
FILM 5710: 1st Year MFA Acting Workshop
FILM 5720: Film Aesthetics
FILM 5750: Directing
FILM 5810: Digital Editing I
FILM 5820: Digital Editing II
FILM 6650: Producing

**2ND YEAR MFA/3RD YEAR BFA**
*Fall*
FILM 6110: 2nd Year Productions I
FILM 6120: 2nd Year Productions II
FILM 6820: Art Of Editing

**ADDITIONAL REQUIREMENTS**
Additional Film Studies classes - 3 credit hours
Advanced Production courses - 14 credit hours
Film Practicum - 6 credit hours of film crew service
Thesis hours - 10 credit hours minimum
Cognates [i.e., graduate level courses outside the Film Division] - 6 credit hours
CREATIVE PORTFOLIOS

1ST YEAR MFA/BFA CREATIVE PORTFOLIO

• FILM #1 – 16mm – narrative
• FILM #2 – 16mm – narrative
• Observational documentary – high definition video

2ND YEAR MFA/BFA CREATIVE PORTFOLIO

Option 1: Directing Your Own Film

• Each student has the option of directing his/her own film in the 2nd year.
• Under established guidelines, there will be benchmarks and deadline dates for completion of the script, demonstration of proper pre-production, and a clear plan for timely and proper completion of this film.
• If these benchmarks and deadlines are not met, the student will be required to choose a different option for the 2nd year.
• These benchmarks and deadlines are itemized in the section entitled 2ND YEAR M.F.A./3RD YEAR B.F.A. CALENDAR AND DEADLINES on pages 14-16.

Option 2: Not Directing Your Own Film

• A student can choose to not direct a film in his/her 2nd Year.
• A polished narrative script or a researched documentary project is required by the end of the 2nd year that will then become the student’s M.F.A. thesis project. This, by definition, is now a project ready for pre-production. A proposed production plan must be submitted at the time of the 2nd Year Review along with the script or research.
• At the 2nd Year Review, the student must also demonstrate having met one of the following criteria:
  a. Service during the 2nd year on a production in the key position of producer, writer, editor, cinematographer, sound designer, or production designer.
  OR
  b. Fully committed crew service on a minimum of three productions as a sound recordist, boom operator, asst. director, asst. camera, gaffer, grip, electrician, etc.

Option 3: Specialization Tracks (Feature Narrative or Feature Documentary only)

• By definition, the Feature Narrative or Feature Documentary will be a thesis project. The student in the Fall Semester should organize an Advisory Committee consisting of a minimum of three faculty members. (Advisory Committee members most likely will serve on the eventual Thesis Committee.)
• Students choosing this track must maintain the approval of the Advisory Committee who will be assessing the project for quality, progress, and feasibility. Please note that definite benchmarks and deadlines will be established that indicate whether or not proper progress is being made DURING the 2nd year. Keep in mind that features are incredibly costly and logistically difficult. The Advisory Committee will pay particular attention to the economic viability of the project.
• As scheduled by the Advisory Committee, the student must present the project for assessment by the complete faculty of the Film Division.
• At the 2nd Year Review, the student will submit a polished script (Narrative) or a detailed research treatment and/or script (Documentary). A detailed production plan including budget,
budget rationale, plan for funding, tentative schedule, cast and crew information must also be submitted.

• At the 2nd Year Review, the student must also demonstrate having met one of the following criteria:
  a. Service during the 2nd year on a production in the key position of producer, writer, editor, cinematographer, sound designer, or production designer.
  OR
  b. Fully committed crew service on a minimum of three productions as a sound recordist, boom operator, asst. director, asst. camera, gaffer, grip, electrician, etc.

Option 4: Specialization Tracks (Cinematography, Post-Production, Screenwriting only)

• A student who has determined he/she wishes to pursue a Specialization Track in Cinematography, Screenwriting or Post-production should declare this intention at the beginning of their 2nd year. The student should meet with the Track Advisor in the Fall Semester.

• To stay in good standing, a student must fulfill a portion of the portfolio requirements of the chosen track during the 2nd year. The precise requirements for this 2nd year are agreed upon in consultation with the Track Advisor during Fall Semester.

Important note: A student choosing one of the specialization tracks MUST be certain he/she is able to get enough appropriate positions on student films (director of photography, editor, writer) during his/her second year in order to build the required portfolio. Each student should consequently have a plan B ready (Option 1 or 2) should he/she prove unsuccessful.

2ND YEAR MFA/BFA CALENDAR AND DEADLINES

FALL SEMESTER
BEGINNING OF 2ND WEEK:
A. Due from all 2nd Year MFA/3rd Year BFA students:
  • Each student must submit a detailed statement or deal memo to the instructor(s) of 2nd Year Productions, to the Director of the Film Division, and to his/her Faculty Advisor concerning the plan of action for the entire second year. Students must clearly state which of the four options they are choosing for the year. If known, the student should list student projects they expect to be involved with during that year.

B. Due from those who will be directing a 2nd year film:
  • Two ideas (narrative or documentary), both presented in two-sentence (no more than three) pitch form. These should be BRIEF and include genre, tone (if appropriate), and clearly articulate the conflict. These two ideas should then be presented in paragraph form, no more than 150 words each. One of these ideas should be expanded into a two-page treatment. If the film is a documentary, the two-page treatment should include a research plan and a detailed assessment of access. All of these should be submitted to the instructor(s) of 2nd Year Productions, to the Director of the Film Division, and to his/her Faculty Advisor
  • OR, a script (in progress)

5TH WEEK:
A. Due from those who will be directing a 2nd year narrative film:
  • Copy of script should be presented to the instructors of 2nd Year Productions and to the Director of the Film Division.

B. Due from those who will be directing a 2nd year documentary film:
• A treatment and a shooting plan.

10TH WEEK:
A. Due from those who will be directing a 2nd year narrative film:
   • A revised, polished script

EARLY NOVEMBER:
• Faculty will meet sometime in early November to assess each student's Fall Semester progress. Students do not attend this meeting.

LATE NOVEMBER:
• If a student is not making satisfactory progress, the Director will notify the student in a formal letter of specific issues that the student must address no later than January 15th of Spring Semester.

WINTER SEMESTER
BEGINNING OF 2ND WEEK:
A. Due from all 2nd Year MFA/3rd Year BFA students:
   • Each 2nd year MFA student must submit an updated statement to the instructor(s) of 2nd Year Productions, to the Director of the Film Division, and to his/her Faculty Advisor concerning progress made so far and the specific plans for the remainder of the academic year. This enables the faculty to know of developments made during the winter break.

B. Due from all students choosing Option #1 (directing a narrative film):
   • For those who did not produce a polished script in the Fall Semester, a final shooting script and a comprehensive plan including crew list, shooting schedule, and post-production schedule is due at this time. Failure to deliver means that you have forfeited the right to make a 2nd Year film and you are automatically placed in Option #2.

C. Due from all students choosing Option #1 (directing a documentary film):
   • Evidence of research and/or a revised, polished script, and a comprehensive plan including crew list, shooting schedule, and a post-production schedule is due at this time. Failure to deliver means that you have forfeited the right to make a 2nd Year film and you are automatically placed in Option #2.

Very Important Note: If by this date a student choosing Option #1 is determined to not be on schedule for the proper execution of his/her 2nd year film, the student will no longer be able to continue with this option and MUST choose another option for the 2nd year. This film could become that student’s thesis film.

D. Due from all students choosing Option #2 (not directing a film):
   • Evidence of progress towards the MFA/BFA thesis must be clearly made if a student is not working on his/her own film. This would mean a developing screenplay for a narrative project or demonstration of research and an emerging production plan for a documentary project.

E. Due from all students choosing Option #3 (feature track):
   • Along with the submission of a statement updating the faculty on their progress, a student must also submit evidence of an emerging full-length screenplay for a narrative project, or evidence of research and/or an emerging script for a documentary project. A realistic plan for funding must also be submitted for evaluation. A tentative plan including pre-production
schedule, possible crew, shooting schedule, and a post-production schedule should be submitted at this time.

F. Due from all students choosing Option #4 (specialization track):
   • If a student has chosen one of the three Specialization Tracks, he/she must show clear evidence that he/she is working on appropriate projects with appropriate job positions during the 2nd year. Two “deal memos” are due at this time.

G. For all students who received an Unsatisfactory Progress letter in November:
   • Students who were sent a letter by the Director in November regarding unsatisfactory progress must meet with his/her Advisor during the first week of classes. The student must have satisfactorily addressed the faculty's concerns stated in the November letter no later than January 15.

Very Important Note: The student could lose his/her STIPEND if satisfactory progress has not been made by this 2nd week deadline. The student will continue to receive a Tuition Waiver for Spring Semester.

END OF 10TH WEEK:
PRINCIPLE PHOTOGRAPHY ON ALL PROJECTS MUST BE COMPLETED!!!
A. Due from all students choosing Option #1 (directing a narrative or documentary film):
   • Post-production plan for completion of film for 2nd Year MFA/BFA. Review.

LATE FEBRUARY (prior to Spring Break)
A. Annual Spring Semester Assessment by Faculty:
   • Faculty will again meet to assess the progress made by each 2nd year MFA/3rd year BFA student.

END OF APRIL:
   • 2nd Year MFA/BFA Review

2ND YEAR END-OF-YEAR REVIEWS

A. Due from all 2nd Year MFA/3rd Year BFA students:
   • Self study of overall progress and plans for continued study (two pages in length)
   • A list of extracurricular activities including crew service on other productions.
   • A list of books read and films seen during the academic year.

B. Due from all students choosing Option #1 (directing a narrative or documentary film):
   • A FINE CUT with sound and credits of the film or films.
   • A comprehensive plan and schedule for timely completion of the film. A completed film must be on-lined, color corrected, and audio mixed.
   • A completed release version of the film will be:
     1. For High Definition projects, a BluRay master disk that conforms with ITU-Recommendation 709 HD broadcast standards.
     2. For Standard Definition projects, an uncompressed on-line, audio-mixed, color-corrected Beta SP dub that conforms with ITU (International Television Union) Recommendation 601 broadcast standards.
     3. A color-timed and audio-mixed 16mm release print
C. Due from all students choosing Option #2 (not directing a film):
   • A student must present a comprehensive thesis proposal. This must include a polished screenplay for a narrative project or demonstration of extensive research and/or a polished script/outline for a documentary project. A specific plan including pre-production schedule, crew lists, shooting schedule, and a post-production schedule should be submitted at this time.

D. Due from all students choosing Option #3 (feature track):
   • A student must present a comprehensive thesis proposal. This must include a draft of a full-length screenplay for a narrative project, or demonstration of extensive research and/or a polished script/outline for a documentary project. A specific plan including pre-production schedule, crew lists, shooting schedule, and a post-production schedule should be submitted at this time. Evidence of sufficient funding should be submitted.

E. Due from all students choosing Option #4 (specialization track):
   • A student must produce evidence of successful progress towards this track. The portfolio and summary of their year is due from the student.

3RD YEAR MFA/BFA CALENDAR AND DEADLINES

FALL SEMESTER
BEGINNING OF 2ND WEEK:
A. Due from all students who chose Option #1 (directing a narrative or documentary film):
   • A student who directed a 2nd Year film must submit a written statement to the instructor(s) of 2nd Year Productions, to the Director of the Film Division, and to his/her Faculty Advisor concerning the specific progress they have made to his/her film since the prior End-Of-Year Review. The statement should include changes that must still be completed and a schedule for completion. Additionally, the written statement should contain a statement regarding progress on a thesis film.

B. Due from all students who chose Option #2 (not directing a film):
   • The student submits a status report of his/her thesis project to his/her Faculty Advisor and to the Director of the Film Division. If appropriate based on the prior End-Of-Year Review, a revised, polished script should be submitted. A production plan, thesis prospectus and committee should also be provided.

C. Due from all students who chose Option #3 (feature track):
   • The student provides a status report of his/her thesis project to his/her Faculty Advisor and to the Director of the Film Division. If appropriate based on the June End-Of-Year Review, a revised, polished script and a revised production plan should be submitted.

E. Due from all students who chose Option #4 (specialization track):
   • The student provides a status report regarding how they will fulfill all the remaining requirements of their chosen track to his/her Advisor and Track Advisor.

END OF 8TH WEEK:
A. Due from all students who chose Option #1 (directing a narrative or documentary film):
   • Student submits an exhibition copy (that has been on-lined, color corrected, and mixed) for 2nd Year Screening.
   • A completed release version of the film will be:
     1. For High Definition projects, a BluRay master disk that conforms with ITU-Recommendation 709 HD broadcast standards.
2. For Standard Definition projects, an uncompressed on-line, audio-mixed, color-corrected Beta SP dub that conforms with ITU (International Television Union) Recommendation 601 broadcast standards.

3. A color-timed and audio-mixed 16mm release print

**Very Important Note:** A student not meeting the completion deadline risks losing all GA support for Spring Semester. If it is determined that post-production collaborators have in some way not lived up to their commitment, they are also eligible to lose their GA support.

**MFA/BFA THESIS: OVERVIEW**

- To complete the MFA/BFA degree, a student has the option of making a motion picture (short film or feature) or fulfilling the obligations of the screenwriting, cinematography, or post-production specialization track.
- A thesis is generally understood as an original contribution to the field of study.
- The candidate must not only display the thesis, but should be able to defend it in terms of film history, criticism, theory, and aesthetic choices.
- The thesis must be a film or series of films.

**MFA/BFA THESIS PROCEDURE:**

1. The student must obtain a Thesis Chair to head his/her Thesis Committee. The Thesis Committee will include the Thesis Chair and a minimum of two additional faculty members (one from the Film Division, one from outside the Film Division). The Director of the Film Division serves as a non-voting member of all thesis committees unless asked by the student to serve as a regular committee member or Thesis Chair.

2. Through discussion with the Thesis Committee, the student will develop a formal, typed thesis prospectus, which must include the following:
   - Completed *Thesis Prospectus Approval* form
   - Synopsis or summary of project
   - Screenplay (narrative) or treatment (documentary)
   - Technical and equipment needs of project
   - Proposed budget
   - Proposed schedule
   - Copyright documents as needed

3. The student should submit drafts of the Thesis Prospectus to his/her Thesis Chair for comments and advice before submitting a final version to the entire Thesis Committee. It is highly recommended that the student arrange a meeting with the entire Thesis Committee. This will enable the Committee as a group to make comments or suggestions to the student. The student should send an electronic copy of the screenplay (narrative) or treatment (documentary) to the entire MFA faculty in the Film Division. This will enable non-Committee members of the faculty to make suggestions to the student’s Thesis Chair. Subsequently, the Thesis Committee will approve, reject, or request modifications to the Thesis Prospectus. Once approved, the Thesis Prospectus will be submitted to the Film Division and placed on file. This prospectus MUST be accompanied by the *Thesis Prospectus Approval Form* that has been signed by each member of the Thesis Committee and by the Director of the Film Division.

4. The student must complete the proposed thesis and comply with the Thesis Prospectus as approved by the Thesis Committee. It is possible to alter the proposed thesis, but all Thesis Committee
members and the Director of the Film Division must officially approve a revised Thesis Prospectus, and the revised prospectus must be submitted to the Film Division main office and placed in the student’s file.

5. The Thesis Chair determines when the thesis is ready to be presented to the entire committee for defense.

6. The student must schedule a formal Oral Defense of the thesis with the Thesis Committee and submit a signed and completed *Arrangements for the Oral Thesis Examination/Dissertation Defense* form to the Dean’s office. (Form is at: [http://www.ohio.edu/graduate/etd/oraldefense.cfm](http://www.ohio.edu/graduate/etd/oraldefense.cfm)) At the defense, if the Committee requests modifications to the thesis, the Thesis Chair will withhold approval until completion. Once the student has passed the thesis defense, the completed *Report on the Oral Thesis Examination/Dissertation Defense and Report of Final Grade* form must be completed by the Thesis Committee and returned to the Film Division main office.

7. Upon final approval, the student will proceed to the release version of the completed project. To achieve a release version, a film will have been on-lined, color-corrected, and audio-mixed. A release version of the film will be:
   - For High Definition projects, a BluRay master disk that conforms with ITU-Recommendation 709 HD broadcast standards.
   - For Standard Definition projects, an uncompressed on-line, audio-mixed, color-corrected Beta SP dub that conforms with ITU (International Television Union) Recommendation 601 broadcast standards
   - A color-corrected and audio-mixed 16mm release print

**Very Important Note:** A student who fails to bring a thesis to completion in a release version is ineligible to receive his/her MFA/BFA degree.

8. The student must schedule a public screening of his/her thesis. Only a release version (as defined above) or copy of the release version will be accepted for this public presentation.

9. Two (2) BluRay or DVD copies of the thesis must be submitted to the Film Division to be kept in our thesis film collection, and copies must also be given to each member of the thesis committee.

**Very Important Note:** The Director of the Film Division will withhold clearance for graduation until all required materials have been submitted and a public screening has taken place.

**MFA/BFA SPECIALIZATION TRACKS**

As an alternative to the thesis, a student may select one of the following three non-directing tracks and meet the requirements for the MFA/BFA degree. The faculty of the Film Division must approve any exception to the listed track requirements.

**CINEMATOGRAPHY TRACK**

*Required classes:*
- Cinematography I
- Special Problems in Cinematography (minimum four credits)

*Two of the following recommended courses are required:*
- Lighting or Electrics cognate in School of Theater
- Photography cognate in School of Art or School of Visual Communication
Art History cognate in School of Art (Choice made in consultation with Track Advisor)

*Portfolio Requirements:*
- Director of Photography on four films including one thesis film
- Cinematographer's reel
- Research project/paper

The Thesis Committee should include an outside member with a background in photography or lighting.

**SCREENWRITING TRACK**

*Required classes:*
- Screenwriting I
- Screenwriting II
- Feature Screenwriting Workshop I (must be taken in 2nd year)
- Feature Screenwriting Workshop II (must be taken in 2nd year)

*Two of the following are required:*
- THAR 5510: Dramatic Writing Seminar (must be taken in the Fall semester only)
- FILM 5710: Teleplay
- ENG 6990: Creative Writing (Fiction) Seminar (must submit a writing sample for admittance)
- JOUR 5410: Magazine Feature Writing (undergraduate course taken for graduate-level credit)
- JOUR 5650: Opinion Writing (undergraduate course taken for graduate-level credit)

*Portfolio (all of the following):*
- One short screenplay directed by another graduate film student
- One feature length script
- One teleplay or one original pilot or a second feature length script
- One public staged reading of a feature length script or an original pilot for which the student casts and directs actors, by the end of February in the third year

**POST-PRODUCTION TRACK**

*Required classes*
- Digital Editing I & II
- Motion Compositing
- Advanced Compositing/Integrating Third Party Graphics
- ProTools
- Final Cut Pro (TCOM 486*: Nonlinear Editing- Roger Good has given permission)
- Sound I
- Advanced Mixing Techniques I-III

*Two of the following recommended Courses are required:*
- MUSIC 500: Intro to Music Theory
- THAR 637: Sound Design I
- TCOM 415*: Audio Post Moving Image
- TCOM 486*: DVD Authoring
- TCOM 486*: Media and Web Distribution
- TCOM 586: Digital Video Post Production
*The following can be accepted if a graduate level independent study number can be worked out with the individual professor.

**Portfolio Requirements:**
Total Post (edit, sound mix, online color correction, output) on 2 MFA Thesis films

**OR**
Total Post on 3 films, including at least 1 second year film and 1 Thesis film

**OR**
Total Post on 1 second year film, 1 Thesis film, and sound edit + mix on 2 additional films

**OR**
Total Post on 1 second year film and 1 Feature Narrative or Feature Documentary project.

**CINEMATOGRAPHY, SCREENWRITING, POST-PRODUCTION TRACK THESIS**

**Procedure:**

1. The student must obtain a Thesis Chair to head their Thesis Committee. The Chair must indicate in writing that she/he will serve as advisor and chair of the committee. The Thesis Committee will include the Thesis Chair and two additional faculty members (one from the Film Division, one from outside the Film Division). The Director of the Film Division serves as a non-voting member of all thesis committees unless asked by the student to serve as a regular committee member.

2. Through discussion with the Thesis Committee, the student will develop a formal thesis prospectus, which is a detailed discussion of how the student proposes to meet the portfolio requirements of the track option. The student should submit drafts of the thesis prospectus to their Thesis Chair for comments and advice before submitting the final version to the entire Thesis Committee. Once approved, the prospectus will be submitted to the Film Division and placed on file. This prospectus MUST be accompanied by the *Thesis Prospectus Approval* form signed by each member of the thesis committee and by the Director of the School.

3. The student must complete the proposed thesis and comply with the Thesis Prospectus as approved by the Thesis Committee. It is possible to alter the proposed thesis, but all Thesis Committee members must officially approve a revised prospectus, and the revised Thesis Prospectus must be submitted to the Film Division main office and placed in the student’s files.

4. The Thesis Chair determines when the thesis is ready to be presented to the entire Thesis Committee for defense.

5. The student must schedule a formal Oral Defense of the thesis with the Thesis Committee and submit a signed and completed *Arrangements for the Oral Thesis Examination/Dissertation Defense* form to the Dean’s office. (Form is at: [http://www.ohio.edu/graduate/etd/oraldefense.cfm](http://www.ohio.edu/graduate/etd/oraldefense.cfm)) If the committee requests modifications to the thesis, the thesis advisor will withhold approval until completion. Once the student has passed the thesis defense, the completed *Report on the Oral Thesis Examination/Dissertation Defense and Report of Final Grade* form must be completed by the Thesis Committee and returned to the Film Division main office.
**HONORS TUTORIAL COLLEGE - B.F.A. in FILM**

The Honors Tutorial Program in Film combines a broad background in the liberal arts with professional study in film offered by faculty of the internationally recognized graduate program in the **Film Division**. This is a four-year program of study for exceptional students culminating in a thesis leading to the degree of Bachelor of Fine Arts. This program is vigorous and comprehensive and is designed for highly motivated individuals who prefer a more independent, individualized program of study. Students should have a potential for self-motivated undergraduate study within the environment of a graduate film school. Curriculum goals must include breadth of experience, depth in the selected area of concentration, and superior achievement demonstrated by tutorials, coursework and the thesis. Two primary tutorial programs are available: film production and film studies.

**HONORS TUTORIAL COLLEGE CURRICULUM**

There are five elements to the Honors Tutorial Program in Film:

1. **Tutorials**
   - Eight individual tutorials on topics in Film Studies and Film Production are required. Possible tutorial topics in Film Production include all aspects of film and video pre-production, and post-production; screenwriting; producing; directing; and special topics in film/video production. Possible tutorial topics in Film Studies include: film theory, criticism, history (including history of experimental, documentary and narrative film and video), historiography, film and society, research methods, and international cinemas. The thesis is also taken as a tutorial.

2. **Liberal Arts education**
   - The nature of the film medium requires a broad background in liberal arts and a multidisciplinary approach to learning. Students are expected to select 12 credit hours of elective courses in film, history, English, telecommunications, comparative arts, foreign languages, and other disciplines.

3. **Production and scholarship courses in film**
   - Breadth of understanding can often best be achieved through practical courses in film and video production and courses in film scholarship. Because film is a collaborative art, tutorial students will join with other students in the appropriate courses. In the second year each student will select her/his area of specialization within one of two overall areas: (1) film studies or (2) film/video production.

4. **Minor area of specialization**
   - The student will plan a cognate minor consisting of three courses outside the Film Division. These courses will be chosen according to the individual plan developed by the students with the Director of Studies. Students wishing, for example, to enter careers in producing or arts administration should complete a cognate minor in management, accounting, or business.

5. **Thesis**
   - Each student is required to complete a thesis. This may take the form of a completed video, feature length screenplay, or a major research thesis.
   - The Director of Studies and the Thesis Advisor will approve the topic and scope of the thesis no later than the beginning of the Fall Semester in the student’s senior year.
TUTORIAL POLICIES

1. Tutorials meet once a week. Missed tutorials must be made up as soon as possible.
2. Failure of a student to show up for a tutorial may result in a grade reduction of a grade.
3. The Director of Study will meet each tutor during the 5th or 6th week to discuss the progress of each tutorial.
4. The Director of the Film Division will meet with the Director of Study for a progress report on tutorials he may be conducting.
5. The Director of Study will meet with each HTC student to check on the progress of his or her tutorial by the 6th week of classes.

HTC JUNIOR YEAR PROJECT

Each HTC student is required to complete a Junior Year Project. For production students, this would be a creative work consisting of a film, video or feature-length screenplay.

HTC THESIS

In addition to documents issued from the Dean of Honors Tutorial College regarding thesis requirements for HTC students, the following policies will be observed for students in the HTC-Film Program:
1. The Director of Study (DOS) must approve all thesis prospectuses submitted by students in the Honors Tutorial Program in Film.
2. The DOS must approve the student’s choice of Thesis Committee. The purpose of this is to insure that each student fully utilizes the expertise of the faculty in developing his/her thesis.
3. The Chair of the Thesis Committee will become the “Tutor of Record” and is to meet with the advisee at least every other week as well as be responsible for submitting thesis grades and written evaluations.
4. The Director of Study will serve as an ex-officio member of all HTC thesis committees unless asked to serve as a voting member of the committee.
5. The Thesis Advisor determines when the thesis is ready to be presented to the entire committee for defense.
6. The student must schedule a formal Oral Defense of the thesis with the Thesis Committee. If the committee requests modifications to the thesis, the Thesis Advisor will withhold approval until completion. Once the student has passed the thesis defense, the completed Report on the Oral Thesis Examination/Dissertation Defense and Report of Final Grade form must be completed by the Thesis Committee and returned to the Film Division main office.
7. Upon final approval, the student will proceed to the release version of the completed project. To achieve a release version, a film will have been on-lined, color-corrected, and audio-mixed. A release version of the film will be:
   - For High Definition projects, a BluRay master disk that conforms with ITU-Recommendation 709 HD broadcast standards.
   - For Standard Definition projects, an uncompressed on-line, audio-mixed, color-corrected Beta SP dub that conforms with ITU (International Television Union) Recommendation 601 broadcast standards
   - A color-corrected and audio-mixed 16mm release print
Very Important Note: A student who fails to bring their thesis to completion in a release version is ineligible to receive their B.F.A. degree. The Director of the Film Division will withhold approval of the thesis until all completed materials have been submitted.

8. The student must schedule a public screening of his/her thesis. Only a release version (as defined above) or copy of the release version will be accepted for this public presentation.

9. Two (2) BluRay or DVD copies of the thesis must be submitted to the Film Division to be kept in our thesis film collection, and copies must also be given to each member of the thesis committee.

FILM DIVISION ADVISING

Students will be assigned an Advisor upon entry into the school. You may request a change of Advisor at any time, although this must be done in the form of a written request and is subject to the approval of the Director.
- The Advisor is responsible for assisting students in achieving their educational goals.
- The Advisor will counsel the student in preparing a tentative schedule for their course of study during the student’s first semester of study.
- The Advisor will be familiar with and be available to critique the advisee’s work and development.
- The Advisor may serve as Chair for a student’s Thesis Committee.

Very Important: A Student is responsible for consulting with the Advisor on all aspects of her/his program of study. The Student will consult with the Advisor regularly and keep the Advisor informed of progress.

INDEPENDENT STUDY

The Film Faculty member you will be working with must approve all proposals for Independent Study, Independent Production Problems, and Independent Readings. The deadline for submission of contracts is the end of the first week of classes each semester.

Procedure:
1. The student chooses a faculty member to serve as a supervisor.
2. After discussion with the faculty member, the student should submit an independent study contract including (where appropriate):
   - Purpose, scope and description of proposed work
   - Outline of project
   - Equipment needs
   - An itemized budget for production projects
   - Final outcome
3. The contract must be signed by the faculty supervisor. A copy must be submitted to the Film Division Im front office so it may be placed in the student’s file.
FINANCIAL ASSISTANCE POLICY & AWARDS

The Film Division offers a limited amount of financial aid assistance in the form of:

- Full and partial graduate recruitment scholarships (GRS) which cover portion(s) of the cost of a student’s tuition.
- Full and partial graduate assistantships (GA)

Due to the limited number of GRS and GA, not all students in the School can receive support. Even highly qualified students may have to be denied aid. Students will be considered for financial aid on the basis of merit and need.

Graduate Recruitment Scholarship (GRS):

- Each year the Film Division receives a sum of money to be distributed in the form of Graduate Recruitment Scholarships also known as tuition waivers. In general, these awards are made on the basis of individual program area recommendations. Students receiving a graduate recruitment scholarship must be enrolled for a minimum of fifteen hours per semester.
- With the granting of a full Graduate Recruitment Scholarship comes a service obligation of six hours per week.

Graduate Assistantship (GA):

- Students who have been awarded Graduate Assistantships will be assigned to teaching, research, or other support duties by the faculty and director. Specific assignments are determined by the needs of the Film Division.
- With the granting of a Graduate Assistantship comes a service obligation:
  - Service requirement for 1.0 GA with full GRS: 15-20 hours weekly
  - Service requirement for .75 GA with full GRS: 12 hours weekly
  - Service requirement for 0.5 GA with full GRS: 10 hours weekly

Limitations:

- Because of the limited amount of financial assistance available to the School, MFA students in their fourth year and MA students in their third year are not guaranteed any continuation of financial assistance.
- An award of financial assistance either in the form of a full/partial GA or GRS scholarship in no way implies or guarantees the renewal of such aid.

CRITERIA FOR AWARDING FINANCIAL ASSISTANCE

For returning students:

- Merit and overall quality of the student as demonstrated in quality of their coursework, creative work and contributions to the goals of the School.
- The student is required to complete their course requirements each semester (i.e., outstanding PR’s or incompletes may lead to the student’s financial aid being rescinded).
- Timely and satisfactory improvement in the acquisition of skills and a broad-based body of knowledge.
- Continued responsibility, maturity and professionalism demonstrated by the student as he/she progresses through the program and as evidenced in carrying out assigned duties such as previous assistantships.
- The demonstrated abilities and skills of the student to meet the needs of existing assistantship positions and job requirements.
• Financial need is also considered.

For incoming students:
• Merit and overall quality of the student as demonstrated by their application materials, performance at previous academic institutions, previous work experience, references and examples of scholarly and/or creative work. Financial need is also considered.

POSSIBLE LOSS OF FINANCIAL AID SUPPORT
• Financial aid awards are made on a year-to-year basis and are not automatically renewed.
• The length of the term of a given award is conditional on the availability of financial assistance, and, for graduate assistantships, a semestral performance review.
• A student’s financial aid support can be rescinded if he/she ceases to meet any of the “Criteria for Awarding Financial Assistance,” noted directly above.

SUMMER SCHOLARSHIPS
• If you receive any kind of financial assistance from the School in the Spring Semester or will be receiving assistance in the upcoming Fall Semester, you are eligible to apply for a limited number of special summer scholarships and mini-stipends.
• You must request this scholarship in writing to the Director before the end of March.
• You will be required to register for fifteen credit hours during the first, the second or the combined summer sessions.
• Recipients are required to perform twelve hours of service for the School.

GENERAL INFORMATION

U.S. MAIL, CAMPUS MAIL & PACKAGES
• Students may have mail directed to the Film Division, 31 S. Court Street, Room 7, Athens, OH 45701. This mail will then be distributed to the student’s personal mailbox.
• General departmental correspondence, including official notices, is also distributed into these boxes.
• Graduate students should check their boxes regularly.
• Packages will be accepted and held for you. You will receive notification, and they can be picked up during business hours. If you are expecting a high value package please inform the office staff.

E-MAIL
• Students are required to activate their university email accounts (your Oak account). The university now asks due to security reasons that those of you with POP accounts (Hotmail, Yahoo, AOL, etc.) should have these accounts forwarded to your OU Oak account.
• Another option would be to keep two separate accounts and check both your personal and the OU email account daily.
• Because Film Division notices, meeting and symposia schedules, and other important communications will be sent to you via email, you should check your email on a regular basis.
KEYS

- Necessary keys to the building will be provided from the Film Division office.
- Students will be charged for lost keys - $20.00 each for replacement.

SECURITY

- Students are encouraged to provide locks for their lockers provided by the Film Division and to be careful with personal belongings and equipment.

Very Important Note: Students are responsible for locking doors leading to all equipment rooms, post-production facilities, classrooms, and production offices. Students found in violation of this code are subject to the rescinding of their GA and/or GRS financial assistance.

- As a general policy, no unauthorized visitors should be in the classrooms or equipment areas (authorized visitors are those present for academic purposes). Equipment, furniture, or other university property is NOT to be removed from the Film Division building or from one room to another. Missing equipment will be reported as theft to the university police.

TAMPERING

- Disruption of, or tampering with, post-production labs impairs the ability of the Film Division enrollment to remain on schedule with their required deadlines.
- **Moving or reconfiguring hardware or facilities in any way, installing software, or modifying operating systems without the express permission of the instructor(s) in those areas are grounds for rescinding GA and/or GRS financial assistance and/or dismissal from the program.**

NO SMOKING POLICY

- No smoking will be permitted within the building. Cases of noncompliance will be dealt with through the Office of University Judiciaries. Violation of this regulation is a misdemeanor under Ohio law.

JOB LISTINGS, WORKSHOP AND FESTIVAL NOTICES

- The Film Division posts job listings, announcements, and other notices on the bulletin boards near the front office. We will also forward these types of emails to you when we receive them. Information about opportunities for presenting scholarly work at conferences and for publishing such work will also be posted.